



ON
PAINTING
IN
WATER COLOURS

BY
Hume Nisbet

NEW EDITION

REEVES & SONS, LTD LONDON.

DEDICATED
BY PERMISSION
TO
PROFESSOR HUBERT HERKOMER, R.A., &c.,
WITH PROFOUND ADMIRATION FOR HIS GENIUS
IN WATER COLOUR PAINTING.

ON PAINTING
IN
WATER COLOURS

BY

HUME NISBET,

*Author of "A Plain Guide to Oil Painting," "Life and
Nature Studies," "Lessons in Art," "Where Art Begins,"
&c., &c.*

(SEVENTH EDITION.)

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PREFACE TO THE SEVENTH AND COLOURED EDITION.

SINCE the publication of this little Art Book, several years ago, it has been in constant demand by students who have taken up the most fascinating pursuit of Water Colour Painting. During that time the Author has received numerous letters of thanks for his efforts, also further enquiries for more personal aid. From all parts of the world he has had pupils wanting coloured and original examples of his system.

But, eager as he has been to meet the wishes of these far-off students, and gratified as he has been with their good opinions, yet other duties have curtailed his powers to oblige all. Besides, to make an original study, or rather, set of studies, involves time and so necessarily means more expense than he has cared to ask, under the fear that some of those well-wishers might not be able to afford.

To meet this difficulty as far as possible, he has persuaded his publishers to insert, in this edition, eight reproductions in colour, to more fully illustrate his methods. The coloured reproductions

do not quite give the entire effect aimed at, and which can only be seen in original work ; but they approach near enough to be more useful than black and white reproductions.

While it is gratifying to find that his three books on oil and water colour painting have held their own with the public so well ; to wit, this present work, "A Plain Guide to Oil Painting," and "Lessons in Art," the only reasons which he can give are—Firstly, his former experience as a teacher for several years to that popular college, "The Watt Institute" of Edinburgh, during which he had to explain his theories to many hundreds of students. Secondly, possibly a certain lucidity and directness of expression which his training as an Author may have given him. Thirdly, and the most cogent reason of all in his estimation, he has been strictly honest and straightforward with his readers. He has hidden nothing from them of what he knew himself. As he has written so he has worked. What he has discovered by tardy experience, accident or careful research, he has told them frankly and truthfully, to spare them undue trouble and mistakes. By following these lines and not trafficking in ambiguities, he has gained the trust and confidence of his readers as a reliable guide, and has proved the truth of the old adage, that "honesty is the

best policy"—in teaching, as well as in all other businesses of life, also that generosity is not always the sign of spendthrift folly. Trusting that this present and future editions may be as popular as the first edition was, he remains your obedient servant,

THE AUTHOR.

April, 1910.



INTRODUCTION.

WHEN I want to have a day of real enjoyment ; to get away from and forget the cares and worries of life, the weariness of writing books, those gentle and intelligent creatures, the critics, my own failures, and the thousand other ills that flesh is heir to—I pack my sketching bag with block, water colour box, water bottle and camp stool, then hie away to Dame Nature, where I can sing and be happy. The manipulating of a good sheet of paper fills my heart with charity, forgiveness, and such a sincere commiseration for those who have not these advantages, that I consider it to be my duty towards my sisters and brothers to tell them as much as I know myself about this delightful art so that they may all go out and learn also what pure and true happiness is ; hence my reason for writing the following chapters.

I do not say that you will enter this earthly paradise at once, or that it is to be entered without some effort. We are so constituted that any pleasure gained without effort is seldom or never appreciated by the receiver, yet this I may say

with certainty. If you follow out my instructions carefully and methodically from the beginning, I think you will encounter fewer obstacles than you would following out any other path leading towards the pleasure of knowledge, and reach more quickly that condition of mind where satisfaction reigns.

There are failures before you, of course ; indeed, I trust that you will never be entirely contented with your attempts to copy or translate Nature ; yet, striving with all due humility, I can promise you that the time will soon come when your work will be a joy to you, and the result such as to nerve you to greater achievements, and this is happiness, to find a joy rather than a pain in Work.

One point I wish to impress upon you from the beginning, and that is simplicity the other aims that must influence you if you desire to succeed are directness of expression and unvarnished truth. Avoid obscurity and prolixity in all things. Paint all that you know, and strive to make it as plain as possible to others, and never, under any temptation, yield to trickery or mystery. Be suggestive if your suggestions are conducive to thought, and you find it out of your power to express yourself more at length.

Remember always that the greatest and truest art is as intelligible to the masses as it is to the connoisseur, as far as Nature can be understood by

the watcher. It is only lop-sided and faulty art that poses as a mystic and locked-up craft. Therefore all such fantastical and affected by-ways are to be avoided by the earnest student who desires to speak or write the truth.

A falsehood is always contemptible, and requires to be elaborately dressed up by devious methods, so that it may cheat the public; the system by which Rembrandt produced his effects may not be understood, but his men and women require no explanation to be appreciated by the most ignorant on-looker, the result being direct and plain to everyone. Originality does not consist in being startling or puzzling, neither is it a token of individual greatness to be bizarre nor exaggerated. The great Goethe brushes aside such puerile conceits with these direct words :—‘ Pure intellect and earnest thought express themselves with little art,’ that is, with *apparently* little art.

Never forget this if you wish your work to benefit yourselves and others.





PLATE I. Sepia Study.

CHAPTER I.

THE METHODS OF DAVID COX AND HUBERT HERKOMER, R.A.

I HAVE lately been looking over several books on Water Colour painting, for although I have practised water and oil colours for many years besides teaching the art to a considerable number of students, I wished to find out what these other teachers taught and improve my own system where I could.

Mr. Sam Bough, an artist of acknowledged celebrity, imparted to me the first hints on Water Colour Painting that I had ever received. Before I became acquainted with this really great master in Water Colours I had painted only in oils. I had previously some experience in Scenic Painting, i.e. impasto painting. I had also made sketches in Sepia, and with washes, but for my effects I depended upon the mixture of Chinese White with my pigments, as the cartoonists and Fresco painters of ancient times did. Before I met genial and helpful Sam Bough I had no idea *how much* could be done with a sheet of white paper and pure water colours. Since those days, nearly thirty-five years ago, I have gone on experimenting, and I may say revelling with the delicious blendings of

transparent colour on paper. Still I like to read other people's systems and try them by turn.

Sam Bough matriculated, as I had done, in Scenic Painting, as Stansfield, Roberts, and other eminent artists did. Here, of course, the picture is painted in 'body colours,' i.e. impasto such as you may see at South Kensington Museum in the Cartoons of Raffaele; yet that is not Water Colour painting as Girtin, Turner, Cox, and such modern masters as Herkomer practise the art. A true and pure Water Colour picture ought alone to owe its light to the paper, and when you have mastered the secrets and subtleties of Water Colour painting you will abhor a touch of Chinese White as you would an ink-blot.

I am going to tell you as many of the secrets that I know as I can put into words. Some I cannot tell you, for I only discover them while I am working and I forget them in my next picture, or rather each picture gives me its own secrets which I work and keep afterwards. That is the everlasting, ever creative pleasure before you. In oils you may follow up a system. In water colours it becomes a kind of momentary inspiration like the flash that makes a line poetry instead of decent rhyme. I am going to tell you how to blend your colours and produce effects and harmonies, that is to make decent pictures in a methodical manner,

but I cannot give you inspiration. Drawing will not be enough, although you must learn to draw. The knowledge of harmony is not sufficient, although you must learn to blend and harmonize before you can paint. You will know, however, when the great gift comes upon you, if you are one of the gifted, without me trying to tell you what I cannot.

‘ Before I begin to minute details I shall quote to you the systems of two masters whom I admire beyond even perhaps Turner, who would not or could not explain how he did his work. I think that Turner could not lay down a system because he had none, but these two masters have spoken, and as their work shows me, from my own experience, that they have not spoken falsely, I give them here.

David Cox says in one of his letters:—‘ *For a distant mountain I have used Cobalt and Vermilion, and in the greyer parts, I mix a little Lake, and a small quantity of Yellow Ochre with the Cobalt. In the middle distance I work each part separately, in fact something like mosaic work. The foreground the same, taking care to leave the reflected light clear for a distant cool or blueish tint. I use very similar colours for the middle distance as for the foreground, i.e., Green, Indigo, Lake, and Gamboge, Vermilion, and Yellow Ochre, and sometimes Lake instead of Vermilion. In the foreground I use indigo and Vandyke Brown, and Indigo and Brown-Pink. I*

use for grey in the clouds Cobalt and Vermilion, and for the more neutral grey, Cobalt and Light Red.'

These are David Cox's colours as he has himself described. Of course you must not expect that he never departed from these rules. In fact, as I have studied and copied his pictures, I know that he used sometimes, in his first wash, a very slight addition of Naples Yellow or Yellow Ochre and *white* with his Cobalt; but this is so risky for a beginner that I do not wish him to try it, if he can manage without this dangerous blending.

David Cox says besides:—'*The best and surest method of obtaining instruction from the works of others is not so much by copying them, as by drawing the same subject from nature immediately after a critical examination of them, while they are fresh in the memory. Thus they are seen through the same medium and imitated upon the same principles, without preventing the introduction of sufficient alterations to give originality of manner, or incurring the risk of being degraded into a mere imitator.*'

Professor Herkomer said, respecting a delicately pure drawing he did of 'John Ruskin' in 1879:—'*I used in those days to paint abnormally large water colours, and always covered the paper first, with a wash of some Ochre or Grey, then sketched the subject with Charcoal. I would then commence with a hog-hair brush, working up the ground*



PLATE II. English School of Water Colour Painting, before Turner.

*colour with some fresh tones, and out of a kind of artistic chaos produce a head. Ruskin's theory was to draw the outlines with the precision of an expert penman, then fill it in with colour. My first outlines and delicate bits of drawing were put in last.'**

I have here given you the systems of David Cox and that of Professor Herkomer's early days, which I have no doubt he still practises—all except, perhaps, the first washing, which in his maturity he does not require to do in its rigid sense. Personally, I prefer, as doubtless Professor Herkomer does now, to make the chaos my first working, into which I blend all the ultimate colours although that does not really matter to a colourist. Yet I prefer my first wash to be thoroughly impregnated with the after tones as it saves *time* and lifting up of meaningless greys. I understand what Professor Herkomer means perfectly, although as yet you may not, yet bear in mind his instructions, also those of David Cox, while you read mine, for I have formed myself on their schools rather than the old-fashioned and timid system which has influenced John Ruskin, much as I admire him as a careful guide in drawing and outline.

* Professor Herkomer adds to the above information; —‘It may interest you to know that I merged out of the heaviest use of “body colour” into that method of preliminary chaos which you describe. This was my middle period; my third and present method is, first of all, to have the best paper, and then work with the utmost care and precision. For my best work of this period I would refer you to the small heads I have painted of my brother artists, and exhibited at the Royal Society of Painters in Water Colours.’

CHAPTER II.

ART BOOKS.

OUT of the books on Water Colour Painting and sketching, which I have read, there are few that I could recommend as guides, and even those few (with but one exception) I could only recommend to the student, with the advice that an experienced chef would give to a young housekeeper regarding most cookery books. 'Pick out what suits you from the conglomeration, and discard the extras or you will be sadly disappointed in the results.'

Candidly, I have been as much befogged over most of these works, as I generally become when I take up an Art book, or read some advice on painting by John Ruskin, much as I venerate this great master's perfect style in writing. I cannot wonder therefore if a beginner gets bewildered and groans with despair when he attempts to understand these recipe books on painting.

I am willing to give the authors all due credit for sincerity; possibly also they practise what they preach, yet if they do so, they either have not been

gifted with lucidity in expressing their theories or they have taken many round-about and ambiguous methods to get at Nature. Here and there their advice is sound and accords with my own practice, but that is quickly rendered abortive by an overwhelming crowd of false or at least faulty advice.

Every painter has to go through a lingering period of mistakes before he grasps, with assurance, his subject, yet when he has done this, he ought not to regard these mistakes as needful steps of progression to others, although they have been so to him. Possibly, before he could achieve a definite ground-wash over his paper he had many timid coatings to make of varied tints and wipings off, but because he found this preparation necessary in his preliminary days, it is retarding to describe this as needful to the student.

For instance, I know from experience that the truest method to produce clearness and transparency is to do as much as I possibly can in the first washing; that repeated washings will do more to weaken and conventionalize my picture, that is, to take all the qualities of colour and purity out of it, than anything I can possibly do to it. I know that the less wiping out my picture requires the better it will be as a work of art. To remove colour by pressing blotting paper upon it is to deliberately spoil the delicacy of my picture and reduce it to

the level of a mechanical colour print ; while using Chinese White at all, as a definite light, when I have a sheet of good white paper to manipulate, is an abomination which cannot be contemplated without positive disgust. And yet most of the books recommend these atrocious dodges and ruinous tricks to their readers. As for '*stippling*' and '*hatching*' anything else than a miniature, these are pretty contrivances which I would leave entirely in the hands of elderly lady teachers of boarding schools to explain to their pupils along with other crochet work that serves to fill out hours of idleness in their respective establishments.

The book I can honestly recommend to all students desirous of working artistically in black and white is entitled 'The Art of Making and Using Sketches,' by G. Fraipont. It is clearly and brightly composed, and filled from beginning to end with useful suggestions and plain directions. The illustrations also are masterly.

CHAPTER III.

MATERIALS.

THE thickest and heaviest paper is the best for either outdoor sketching or studio work, and I would here impress upon the student to secure the thickest and best he can get for all such work as he means to elaborate, without regard to the price.

The grain of a heavy paper is coarser than that of a light weight, its surface is softer and easier to paint upon, its colour also is purer and whiter. A hard thin paper is also satisfactory to work upon.

'N' surface is the best for all purposes. Take care that you use the proper side, which you can see by looking at the maker's name in the water mark; the proper side is the side where the name can be read. If you have a prepared sketch block, of course you are sure to have the right side uppermost.

To mount a sheet of paper is easy with a little practice; damp the sheet thoroughly on the wrong side until it is perfectly limp, then paste the edges and lay it on your drawing board, pressing lightly over the surface with a soft clean cloth from the

centre. Do not stretch or strain it in any way, as the damping has done this already, only see that any wrinkles or folds are smoothed out, let it lie easily and lightly on the board, and it will dry out perfectly tight. A strong paste is better than gum or glue to make the edges adhere to the board, and it is wiser to have a board some inches larger than your sheet of drawing paper than to turn the paper over the edges of the board. A sheet of cartridge paper pasted first solidly upon the drawing board will prevent any wood stains from coming on the drawing paper, and also make it pleasanter to work over. Prepare all this before you are ready to begin work ; that is, paste the cartridge paper on, and let it dry thoroughly before you put on the drawing paper. Let that also dry thoroughly before you begin your picture.

Brushes required for Water Colours. I use hog-hairs as well as sables in my water colours much the same as in oil-painting. I generally *work in my new* hog-hair large brushes in my water colour work so that they may be in better condition for the oils, but when I have once used them in oil painting I keep them for that medium only afterwards.

The finest Lyons hair are the most useful description of bristles for hog-hair brushes. Nos. 4, 8, and 13, round ; Nos. 5, 10, and 16, flat. You



PLATE III. Italian Composition, Classic School.

may have other sizes besides these I have mentioned, yet these you will find most useful. The laying in or wash brushes that I recommend are, the largest and longest hog-hair flat brush you can get, and either a red sable or an Urmit Squirrel hair wash brush. Get both if you can, the hog-hair for rough first work and the sable for lighter washes.

‘ The sables you require besides these (for I do not recommend camel hair at all) are similar to those used for oil colours, in nickel ferrules, Nos. 1, 6, and 10, round; Nos. 2, 7, and 11 flat; also provide yourselves with a couple of ‘riggers’ or designer’s brushes, i.e. with extra long hair, a very fine one and one to make a bolder line.

A small sponge is necessary, also a piece of chamois leather, and a well worn and soft handkerchief.

The water bottle and cup ought to be as large as you can carry for outdoor work, for to do a water colour justice you must use water freely, and change it often while you are at work. Indoors of course you can have a basin and cups or glasses. My system of water colour painting cannot be carried on without a lavish supply of clear water, in fact cleanliness must be strictly observed all along. It is impossible to paint pure tints with soiled paints or dirty water.

Get a brush case to hold your brushes and pencils, and a paint box to hold your colours only, also a roomy enough sketching bag to carry all comfortably.

Colours. The colours which I would recommend are as follows for all purposes, and those for the beginner in moist pans either whole or half:—

Yellow Ochre, Lemon Yellow, Aureolin, Middle Cadmium, Raw Sienna, Light Red, Vermilion, Alizarin Crimson, Rose Madder, Burnt Sienna, Brown Pink, Raw Umber, Vandyke Brown, Brown Madder, Sepia, Cobalt Blue, French Ultramarine, Prussian Blue, Emerald Green, Sap Green, Terre Verte, Hooker's Green Nos. 1 and 2, Viridian, Neutral Tint and Ivory Black.

(Chinese White and Naples Yellow I advise you to carry, yet use as seldom as possible.)

The best colour box is one which will hold these colours complete; a box to hold 24 colours will hold the lot, as you can put the extra half-pans in the centre division, and the boxes with extra deep lids are an advantage. When you go outside it is always best to carry all your colours with you, as you never know what you may want; yet, as I shall show you presently when we come to details, you may only require a few of these colours.

Reeves' V Clip colour boxes are a recent improvement in colour boxes, and should become

popular with students and artists, as by means of the V bar the pans are held in position, or released as desired. The colours and brushes are the finest artists' quality, but the prices are such as are usually asked for students' quality.

An H.B. pencil, soft white Indiarubber, and a few sticks of charcoal complete your list of materials.

Personally I have been using the colours and materials made by Messrs. Reeves and Sons, and I find them thoroughly reliable in every respect. For outdoor work, their water colour sketching outfit, with water colour sketching tablets, I like immensely, and have found it to be most useful. Reeves' sketching portfolio, into which I can slip loose sheets, I have used for many years, and perhaps habit has made me prefer it to made-up blocks, yet there are such a variety of boxes and sketching books that you must fix upon what you find the most suitable. An umbrella and sketching stool you ought to have. The umbrella with quadrant movement is the correct thing. I possess an umbrella of this sort, but I never take it out with me, as I do not mind the sun, and I hate to carry more than I find strictly needful, yet I always take my sketching bag and four-legged camp stool, also, if I have a large sketch to do, an outdoor easel, and for this I find nothing so good as the 'Hook' easel.

CHAPTER IV.

THE FIRST WASH.

I WILL divide my methods of working into three stages. The first wash, second washing, and finishing off.

The first wash or working I regard as the most important, the part where, if you have imagination or the instinct of colour, you ought to show it definitely, leaving as little as possible for after working.

It is not everyone who can do as Professor Herkomer did or does with his paper, i.e. make a colour chaos before beginning to draw the subject, therefore I think the safest way is to make your drawing correct upon the virgin sheet before beginning to manipulate it with your colours. By and by you may work in this way when you feel confident and bold enough, but meantime be careful about your drawing first.

Take a piece of soft Charcoal and sketch very lightly the prominent parts of your subject, that is,

the dark or shadow portions, after which dust it off with your handkerchief, and draw it all very carefully but lightly with your pencil, making the outline only strong enough to see through the first wash. Be most particular at this stage that your outlines are correct, also that you leave room enough for your lights and shades. I am taking it for granted that you know already how to use your pencil. It is not necessary that you should go through any long preliminary study of shading or Sepia painting before you take up colours, yet monotone will help you with your effects and gradations of shades, although it may not aid you much in finding out how colours are blended, contrasted, and harmonised.

A free use of the pencil from copies and Nature is always to be advised before using the brush. A judicious study of the works of others will quickly show you how to use your pencil so as to suggest much with the least expenditure of labour and if you once begin to sketch with your pencil there will be no need to urge you to go on, for it will soon become one of your greatest pleasures to carry a sketch book, and make notes of all that interests you. By watching the form you will intuitively and unconsciously penetrate to the colour of objects.

One advice I must give you here respecting

pencil drawing ; never attempt to produce a mass of shadow by rubbing your pencil over the part indiscriminately. Etch every portion with free but distinct lines, each line separate from the other. Learn also to express a shadow-side by blunt and bold strokes, and a light-side by delicate and fine strokes.

If you want a tone or the gradation of tones, use Indian Ink, Black, or Sepia, and wash these tones with a full brush, the lightest portions first and afterwards the heavier parts. It is always better to make your washes strong rather than faint, also to do as much as you can in the first wash before the paper gets dry. By beginning at the lighter portions and using the tint deeper as you advance, the tones blend more harmoniously than by repeated washings over, besides saving a great deal of time which will be better employed in the finishing.

In water colours there are limitless chances offered to you if you work in this way, for accidental effects which you cannot get in oil painting, and which are an impossibility in the old-fashioned repeated washings and dryings between.

Thomas Girtin and Turner were the first amongst English artists to discover the true value and use of Water Colours.

Girtin was the first to break from the

conventional tinting and laborious styles and use a free and full brush. He had not the poetry nor delicacy of Turner, but he made his mark by boldness and freedom. Turner had no particular method by which anyone could describe him. Each fresh subject was an experiment to him. He tried all sorts of dodges and tricks to express his intention, and kept these tricks as much as he could to himself. His sketches and pictures of course reveal these artifices, which can be read easily enough by the experienced watcher; also, as he produced much of his brilliancy by infinitesimal touches of direct colour, we are able to see how this part of the work was done. Yet much of the mystery and atmospheric effect must be conjectured; therefore as Turner is too big a conundrum for the beginner, and likewise too erratic in his ways of working, he is by no means a safe or a good guide for a young artist, while many have been rendered miserable tricksters and crude failures by trying to follow in his steps. As a pencil worker, however, he is a master in delicacy and suggestion. In this particular, i.e. the minute delicacy of line, his admirer John Ruskin is also very great.

The First Working. Having suggested your forms by delicate outlines, being careful that you have not indented the paper in any way and

leaving merely the faintest of lines upon your distant objects or light portions, I would advise you to place your sheet or block as flat as you can get it. If indoors, lay it on a table where the light falls strongest upon it. If outside, place it across your knees.

Some teachers recommend as a ground tone that after damping your paper you should wash it over with yellow, let it dry, wash over again with red, let that also dry, and then give it a final wash of blue. They say by this system you will obtain a beautiful tone on which to begin painting. I doubt this very, very much. I have tried it with but poor success. What I did get was a soft grey certainly, but it was a grey as meaningless and flat as an ordinary sheet of tinted paper which left me considerably worse off than I was before putting it on, for it destroyed any chances I might have had for lucidity and transparency in my after work.

Once more let me tell you, you may get softness and dullness by washing one coat of colour over another, but you can never get luminosity and purity by these exercises of patience.

Pure colour, true light, richness and liquidity must be achieved in the first working over the white paper if they have to be won at all.

This is the way to get all these qualities, after, of course, a few failures that are unavoidable to

and good for a beginner. While the paper lies flat before you, wet it thoroughly, drench it in fact with clear water until it is damp through, therefore not likely to dry before you are ready for its drying. When you become expert enough, before it is dry your picture ought to be ready for the finishing touches.

Set, where you can get at the Colours easily : Yellow Ochre, Rose Madder, and Cobalt Blue. Take your large washing brush, still using as much water as you can float upon the paper, i.e. keep it constantly flooded, so that as you place your tint upon it, it is carried and spread about in all directions without having a chance of getting into the paper before you are ready to let it absorb.

Begin by putting on the Yellow Ochre, not uniformly by any means, but in the first and highest lighter portions which you have previously decided upon. Into that drop softly touches of pure Rose Madder, which mix as little as possible with the Yellow Ochre. Amongst these detached yet *water blending* crude tints, drop touches of pure Cobalt. Watch these separate atoms of distinct colour as they mingle together, keeping your eyes at the same time on the other portions of the paper as yet untinted, with your wash brush full charged with water to keep all round sopping wet.

It is a grey you are aiming at, yet not a dull and dead grey but a grey redolent of light and filled with luscious sparkles of gemlike colour. Yet being a grey, while filled with a thousand different modulations of tone and colour neither the yellow, red nor blue must be too assertive, they must all melt into each other without losing their individualities—in fact you are now trying to produce what all objects are composed of, i.e. distinct atoms that by their juxtaposition only can produce the effect.

Light is always warmer in its tone than the shadow it casts. Keep this fact strictly in your mind always and while you are flinging these liquid gems into each other, make the yellow and red slightly predominate and the blue only serve as a kind of a check to keep them under. It may be that you feel the need for a brighter or more distinct yellow at the highest light. A minute touch of Lemon Yellow will give it the glow it requires, only be careful with this delicate colour. When you have got what appears at a little distance to be a mellow grey of cream-like tint proceed to the darker parts, make them an indefinite blending of purplish or greenish grey. At such parts as you want coolness, put more Cobalt; if it is too blue, add Yellow Ochre; if that again appears too decidedly green, add a touch of Rose Madder.



First Stage.



Second Stage.



Third Stage.

Attend to each separate portion by itself while keeping the other parts of the sheet still wet, all except the portion you think has reached the correct tone and depth, that may dry, while you are working from it, on all sides.

Deepen your shadow and half shadow as you go away from that light, giving your sheet of paper the appearance of a misty and vague mirage of what it has to be when done. You are covering your sheet with different degrees of grey, but they must be greys to suit the after colours, rosy grey, yellow grey, blue grey, in some parts pure red, pure yellow and pure blue, in others a conglomeration of the three.

While keeping your colours always in view, think also of your tones and densities. Some portions you may desire to have more opaque than others. If the Ochre and Cobalt seem too transparent and clear, you can add at such portions Raw Umber, Terre Verte, Naples Yellow, or even the slightest mixture of Chinese White, in order to dull your transparency, only be most careful in adding any of these as the Ochre and Cobalt, if placed more heavily together and qualified by Rose Madder, can be made sufficiently dense for most purposes.

As you leave the atmospheric portions and come to solid objects where definite colours such as

decided greens and browns are to be seen, you can add such tints as you think are there, only make them gradate with the grey. Terre Verte, Raw Sienna, Indigo, Vandyke Brown, and Brown Madder, making, as Professor Herkomer says, a colour chaos, only take care that you are making a low-toned yet rich and useful chaos and not an incongruous and hopeless muddle of dirt. Let the yellow, the red and the blue still mingle definitely about your greys, your greens and your browns.

Without painting in anything as yet, lower the tone of your picture where the shadows are to come, until what struck you at first as a positive stain of colour where the rest of the paper was white, looks merely to be a soft and creamy light all aglow with prismatic flashes.

Having reached this stage of your picture or sketch you may now let it dry, if you are frightened of doing any more to it until it becomes so.

It might however (unless the day is a very moist one) have reached that condition of 'setness' to be able to receive some of the stronger details, which will dry with the other parts without having that hardness of outline that working on a perfectly dry ground is apt to produce. The larger masses can be put in and blended with the grey under ground by those who have experience

all the better while it is damp, but as doubtless by this time you require a rest after your close attention, it is as well to leave the colours to settle over the paper while you study your subject and arrange in your mind how you are going to treat it afterwards.



CHAPTER V.

SECOND WASHING.

IF you have followed out my instructions given in the previous chapter carefully and sympathetically, you will find as your paper dries not a meaningless surface of dead grey, but a luminous space all hatched and stippled over with minute sparkles of flashing colour into which it is a delight to gaze, for it is pulsating with radiance and light as well as translucent atmosphere. If you have blundered somewhat through lack of practice and inexperience, still you will be better off than if you had done it by mechanical washes, for you will have a soft grey filled with variations of some sort, which is better as a ground-work than dull monotony.

Another point you have gained by letting that variegated wash settle down by itself instead of trailing over the surface of the paper with your paints ; for it is at present resting so lightly on the surface that the slightest touch with your wet brush can lift it where you wish to remove any colour that may be too powerful.



FIGURE A. Study on Turner's Grey Paper. Kelso Abbey and Bridge (Moonlight).

However, on this point I must advise you to continue painting your middle distance and foreground in its full strength before you attempt to wipe out any part. The error beginners make in Water Colour painting is weakness of colour, not over force. Before you get your dark masses filled in to their approximate relation with the masses and depths of Nature you will probably discover that many of your lights and half lights require sobering down instead of wiping out. Be most chary about removing any portion of that first wash, also as before I advised you to be lavish with the water, be as careful with it now as you possibly can ; that is, do not use your wash brush more than you can possibly help over those precious particles of first colour.

A Water Colour Painting is all the more harmonious if it can be finished straight away. In a few days the colours become fixed and are more difficult to work with, yet where much glazing and after washing are necessary to tone down the lights and bring the picture into repose, it is better to let the under colour get hard before you begin this process.

Paint your picture to the last touch of shadow and detail, before you wipe out a single light, then when you have decided upon your effect you can wipe out the lights necessary and leave it for a few

days before you begin the general toning down and harmonizing.

I am at present speaking about a picture, where, perhaps, you are working from a subject or doing a large and elaborate study out of doors. For small sketches, they ought to be finished right away, and not touched afterwards, for you cannot possibly be in the same mood yourself twice running, neither can you get Nature in the same mood twice.

It does not matter what portion of your picture you begin with in the middle working. If it is a figure subject, the shadow portion of the face and general flesh tints had better be carried on so as to bring you out of the chaos. If a landscape, the shadow sides of the clouds with the interspaces of blue which are not as yet defined enough may be put in lightly and delicately, so as not to disturb the ground-work. Sable brushes will be required here, with very gentle and diversified putting in of local colouring, the edges softened with a brush charged only with water ; that is, after you have placed your shadows, pass round those edges which you wish to melt into the light portions with a little water, leaving the under edges to dry of their own accord, where the dark side of the cloud may stand out distinctly from the rest of the space.

The distant hills may next be put in with a faint wash in such places as you wish them to stand out from the sky, leaving the indentations, etc., for after consideration.

Yellow Ochre, Rose Madder, and Cobalt are all the colours you will require until you get close to the foreground. Distance is generally bluish, and purplish in the shades, with slightly yellow lights. Where distinct lights appear, wash over those lights with a faint glaze of Yellow Ochre, if they do not appear warm enough already after you have put in your blue and purple ; yet place these broad shadows first, leaving the ground-work as your lights until you see how they look when dry, and how they are affected by the foreground and middle distance.

Throughout this working aim at breadth, masses and strength. Where you see a positive spread of light leave that portion alone, but do not heed little sparkles of light, as you can wipe, lift, or scrape out these afterwards where actually required.

Gradually, as you approach to your foreground, the atmosphere becomes thinner, and objects take on more positive colours. What is blue and grey in the distance gets greener and more vivid, therefore you must dip into your other colours. Ochre and Cobalt, if mixed directly together, will make a very distinct middle

distance green too distinct, in fact, as you may discover when you have placed them for the distance you wish to represent, in which case a little Raw Umber or Light Red added will tone it down to the desired tint. In this middle distance keep your shadows cool even in their deepest parts.

Terre Verte and Rose Madder make a delicious silvery grey when mixed together. Cobalt, Yellow Ochre, and Rose Madder, added to Terre Verte and Raw Umber, will produce as dark a shadow as you ought to require for middle distances.

When I write about mixing your colours, I do not mean you to mix the tints on your palette, and then transfer them to your paper. Rather make the paper your palette, and blend them there. For instance :—I see a group of trees about a mile away. They form a compact yet airy mass of shadow, for the sunshine happens to be resting on some other part. I want them to be pretty strong and dark. To arrive at this darkness, I dip my brush, probably using my second largest round or flat sable, into the Yellow Ochre, and daub that colour pretty heavily over the shadow mass ; making it moderately wet, yet not wet enough to run down the paper where I do not want it to go. I then wash the Ochre out of my brush (always clean one colour from your brush before dipping it into a fresh colour, if you can remember to do so). I forget often when I am

excited, as you will also most likely, only try to get into this habit of cleanliness, and you will be able to depend upon the purity of your colours.

I then take a dip of Cobalt, still keeping my brush full charged, and blend that loosely with the Ochre until a broken green is the result—a green composed of loose particles of pure Ochre and Cobalt.

The mass is too light and too green except in some portions. I then take a little red—Rose Madder, perhaps, or Light Red—and qualify the green. It wants darkening—a daub of Umber. It is too brown—a daub of Terre Verte. Not blue enough—a touch of Cobalt. Too blue now—a touch of Red. More green wanted—a touch of Ochre. The yellow too light—Umber. Into the Umber more Terre Verte, more Red, more Cobalt, etc., etc., until gradually it becomes a clump of distant tree masses as yet lacking the trunks and branches. Not a flat wash—nor a number of artificial paint strokes, but a velvety mass of moving leaves, swinging in tender vapour, with softened outlines and rounded edges, that already make the sky recede miles away.

Perhaps you are painting a wide stretch of flat country that recedes by fine gradations until it almost melts into the horizon. You must bring it along in the same way, not by washings, although

you will damp your sky a little way up before beginning these gradations, so that no hard edges may be left.

The blues and purples will predominate in the far distance, yet even there you will find traces of yellow. Work down gradually and tenderly, strongly yet subtly, letting each distinct colour merge into the others without becoming too much muddled. What flat stretches of fields lie, let the particular tint that seems to be there predominate over the other two primary tints. Where there are lights make the colour thinner, putting in the dark patches with a thicker supply of the combination tints. While you are working in this way your surface should be moist enough to let the colours blend without running out of their appointed places, also you should place them down so lightly and deftly that you do not disturb the previous ground work. If you do this well your picture must dry richly and transparently even in its deepest parts.

Of course I wish you, while paying such strict attention to your colour combinations, by no means to neglect your forms, as far as the principal divisions and objects are concerned ; yet, if you carefully watch and manipulate without exaggeration the shadows you must be nearly, if not quite, correct in your proportions, although that point



PLATE VI. Aerial Perspective of Cleveland Valley. (Pine Water Colour.)

you can gauge and put right when you come to more minute details.

Such matters as houses, tree-trunks, and other accessories are after considerations. The main object now is to get and keep your picture true in feeling and colour, and master the great fact that there is no such anomaly in Nature as uniformity of tint, but that every colour is composed of separate particles of prismatic variety, as every shadow is penetrated by some light, except, of course, utter blackness.

The Foreground. In the foreground you may have to use every colour in your paint box, although not perhaps in this working.

The most useful colours for foregrounds when massing them are Aureolin, Raw Sienna, Light Red, Rose and Brown Madder, Burnt Sienna, Brown Pink, Vandyke Brown, Sepia, Sap Green, Terre Verte, French Ultramarine and Prussian Blue.

Raw Sienna and Prussian Blue play a large part as green. French Blue and Brown Madder for purples, with the others where more decided touches of colour are wanted. Brown Pink, Burnt Sienna, and Vandyke Brown for the russets and warm shadow tones.

The foreground is the part where you can take more liberty at this stage of rubbing in. Larger

and coarser brushes, such as hog-hairs, where the masses are large and heavy, may be used without doing much damage. Indeed, it is here and now, where, by working with a free hand, plenty of colour, and a lavish use of moisture, you may get many accidental effects, which, if taken advantage of, may be more charming, useful, and satisfactory than painstaking labour.

Suppose you have a corner filled up by cliffs, boulders, trunks of trees, a tangle of leafage, a shallow, transparent stream, with brown depths, golden sands, rocks, and all sorts of débris lying about. It might take you months to draw all this confusion, and then you would only be able to produce a little of that charming tangle in a lifeless and stiff manner.

Dip your brush well filled with water into the Raw Sienna, and splash it freely about the corner, letting the colour run about at its own sweet will. Where you see Green, mix the Sienna with Prussian Blue or Ultramarine. In the shadow parts put Brown Madder, Brown Pink, Vandyke Brown, and the Siennas, Raw and Burnt. Introduce rich purples with French Blue, Rose and Brown Madder. Get cool but deep greys with Brown and Blue, Terre Verte, and even dashes of Black. Let the greens, the yellows, the russets and the purples run through each other lavishly. Purple greys, green

greys, yellow greys, play about the rocks and trunks, with warm crevices and intersections of Madder. Stop them just a little if they are inclined to run where you don't want them, by moving your block or sheet of paper in different angles. By slanting your paper now in one direction, and then in another you can guide and twist those as you wish them to go.

It requires watching and manœuvring, of course, with some practice to get all these chance runnings into their right places, yet if you even fail to get them all correct, you will probably get some which will be a thousand times finer than all your dry and laboured workings of detail, while at the least you must have a variety of tints which I defy anyone to produce by premeditated blending on the palette.

The stream is yellow and richly brown, with all sorts of tones mixing about it. The colour you have been placing upon your rocks and foliage above the stream, by mingling with the Siennas and Madder which you have placed on the stream bed will give the coolness and liquidity which it requires much more naturally than you can give it if you tried ever so hard on scientific principles or imitative knowledge.

Of course I do not mean you to work at random or recklessly ; I want you to place those colours,

if swiftly, yet with all the concentration and attention to what you are trying to translate, as the most servile of copyists could do. While working you must aspire with all your might to make the colours of the rocks, trunks, and foliage correct, and keep them in their proper bounds, also to force the shadow drippings into the proper crevices as they float about loosely, and if you work with these intentions I hardly think the results can disappoint you. As the sheet dries, the rocks and trunks will have stains upon them as Time, with the changes of season, have given to the originals, while the task before you next will be to keep from spoiling what chance has given you.

While you are working in this way never forget the general unity and tone of your picture, that is, keep your foreground in harmony as to strength and depth with your distance and middle distance.





PLATE VII. Study on Tinted Paper, with Body Colour.

CHAPTER VI.

FINISHING OF THE PICTURE.

WE have now arrived at the most difficult portion of our picture, the finishing.

Your sky seems fairly good and aerial. Your distance and middle distance might pass, if you can only put in the details softly yet definitely enough. The foreground is desperately detached and solid.

There are lights on the leaves, there are spaces of sky or distance behind them. You have made masses where crowds of leaves were waving freely and detached from the masses. Specks and sparks of light break up even amongst the densest shadows. All your work appears to be before you, does it not?

Ah! that is where the artist as well as the novice has to sit down and meditate quietly. They have been copying so far. Now they must weigh, judge, and select.

Nature spreads out before you. The photographer

comes along and exposes a plate. That plate receives some of the details, many of the lights and spaces in light and shade, with nothing of the colour and nothing of the subtlety. Where the picture recedes, it becomes a blur—a meaningless void. Thank your gift of colour you have avoided that dreadful void of the photographer.

While you are thinking how these leaves and out-stretching branches have to be rendered without making them photographic, occupy your time by putting in the needful details such as cottages, houses, branches, and trunks, which are too apparent to be passed over.

These details are mechanical work, your smaller brushes are in request here, the riggers for the finer branches and details, the larger brushes for the indentations of the distant mountains.

The ordinary advice is that dark colours should be obtained by repeated washes rather than by mere thickness of colour laid on at once. So far this would be better if *thickness* of colour was under any circumstances to be tolerated, but I say it is better to obtain the required darkness at once, as far as possible, by a variety of tints placed one beside or within the other than by repeated washings, as it is better to produce a branch or a mass of loose leaves by a suggestive variety of tints and moist modelling than it is to produce

the same by a multitude of dry touches. In the one you obtain breadth, truth and greatness, in the other only a photographic falsity of exaggeration and hardness.

Yet isolated leaves do stand out from the general masses and branches show lines as trunks show markings which cannot be done altogether by suggestion. In such cases the leaves must be rendered as distinct as they appear and the lines and markings laid on definitely.

I am supposing that at this stage your picture, although still vague and unfinished in its parts, has nearly the full strength and unity that it ought to have when finished. It requires to be modelled and the details given to make it complete, but it has all the wealth of subdued colour and transparency about it. The picture is there which if set a little distance from you does not seem to require any details, it is so dreamy in this embryo condition and so teeming with latent power and suggestiveness, that it seems almost a pity to disturb that poetic vagueness with any harsh realism.

But it must be done to make a complete picture and your object now must be to render, if possible, the individual distinctness with as little disturbance to that general harmony as your experience and skill permits.

Place your picture in front of the landscape or subject which you are trying to translate and get as far away from it as you decide the spectator to be when it is done. If you wish it to be looked at from a distance of three or four feet, stand also that distance from it. If you wish it to be looked at from a greater space, stand the exact distance from it yourself, and never attempt to bring it into harmony with two distances of observation, for this cannot be done with success by anyone.

Try to reduce the original down to the size of your picture, and see how the details look from the distance you have fixed upon. Do this mentally if you can, or if you wish to test the matter more accurately, get a diminishing glass, which can be had at a reasonable price from Reeves'.

You will find when you have reduced the original in this way that a vast number of the smaller details have become merged into a kind of suggestive tone, instead of the distinct lines they appear; but if together, such as when merged into the intricate tracery of upper branches and twigs of leafless trees, a gauzy stain—or, rather, a combination of stains—will be the result of this reduction. The small branches which appear the thickness of cord in their original size will be either entirely lost to sight, or else, if you look



PLATE VIII. Study on Buff Tinted Paper, with Body Colour.

carefully for them, they are much finer than a single hair of your finest sable could make, therefore utterly impossible for you or anyone to reproduce without gross exaggerations. Sacrifice, therefore, all that you cannot represent without exaggeration, and confine yourself to the markings and lines that lie within the scope of your powers.

Try to imitate the gauzy stain with your colours; you may do this with a wash, or with a flicking of your brush and colours in a half dry state, over the surface of the paper or perhaps with the gentle drifting of the brush first and the thin wash afterwards to soften the harshness of the edges.

The clouds require modelling. The upper sides are at present too indefinite and the under sides not sharp enough. In some parts of the blue space a deeper tone is needed, or little touches to suggest partings in the vapour and make the space move.

Perhaps your ground wash is sufficiently strong to make it necessary for you to take out lights in the luminous portions of your clouds. This is done best by using a small round fine pointed hog-hair brush with clean water, and wetting the edges of the clouds, work the colour off gently as much as you want, leaving those lights sharp at the edges which start out from the space but

blending them softly into the groundwork of the shadow. Do not use your handkerchief to wipe any portion of the sky if you can help it, rather clean your brush several times and wipe it free of water and dry with it the moisture gradually towards the outer edges of the clouds. You can make them nearly pure white in this way or keep a faint tone upon them as you please, besides giving a sharp edge without harshness. You can also attend to the drawing and form of the clouds with more certainty by using the brush and clean water in this way than by wiping it hurriedly away with a cloth or with india rubber. If you work softly and patiently, presently you will begin to see the clouds rolling in fumes of light instead of looking like sheet-tin cuttings.

To get the interspaces between the filmy strata of blue, for I never yet saw even a cloudless azure sky monotonous in its colour, you must wet the portion you wish to deepen, without disturbing the ground wash, and place little touches of Cobalt in the centre of each wet place, each spot will then spread out in filmy streaks finer than hairs and present when dry the exact appearance of that far reaching azure space. If you wish to make vapoury lights amongst the blue, use water only, wet the portions you want, take off just a little of the underlying colour and let that likewise dry in

its own way, it will dry out all right and all the more naturally, the less it is disturbed.

Where the clouds require to be darkened and definite shadows given, wet more of the upper portion of the cloud than you wish to darken and to the lower sides add a little more of the variation of Ochre, Rose Madder and Cobalt exactly as you produced the ground-work, without disturbing it. Where the shadow lies darkest, make your colours heavier, softening them with the lighter portions and leaving the under edges to dry without any softening. If they chance to be too harsh when dry, you can remove that harshness by a slight moistening of the parts.

If your sky and extreme distance appear too harsh and require blending together more, and you find it impossible to make the whole harmonious, then you may wash them all over with your largest and softest brush and a lavish supply of water, yet this process requires such extreme care and such delicate handling, that I trust you may not often require to do this. Sometimes, when I have been forced to resort to this last extremity, I have taken my paper to a stream or a well and let the clear water run gently over it, without touching it at all, or if at all, only in places with my wash brush, so fearful am I always of disturbing those precious atoms of colour. I never use blotting

paper on skies or distances under any temptation.

For the distance and middle distance, if you have followed my advice so far, there may be stretches and ranges of hills, to divide which a faint wash of colour, or even a touch or two will do. You do not always require a deeper shadow to bring forward one mountain and send back another. A warmer tone will sometimes produce miles of difference, the brownish, or yellowish tone of course being placed on the hill which is nearest as that tends to destroy the atmosphere.

An adroit light washed off with the stiff brush will sometimes suggest the indentations without putting a touch of shadow. Always bear in mind that if you wish objects to appear distant you must not crowd them with details, but rather keep them all broad, suggestive and faint. Also before you put a single touch on to that distance, be positive about the shape of the shadow and put it in exactly as it appears to you and with one sweep or twist of the brush, if you can.

In the middle distance there may be many objects to draw and paint in. Trees standing apart from the masses. Houses, rocks, streams, ruins, glimpses of still water reflecting the blue sky, broad shadows lying over some fields while other portions are bathed in light.

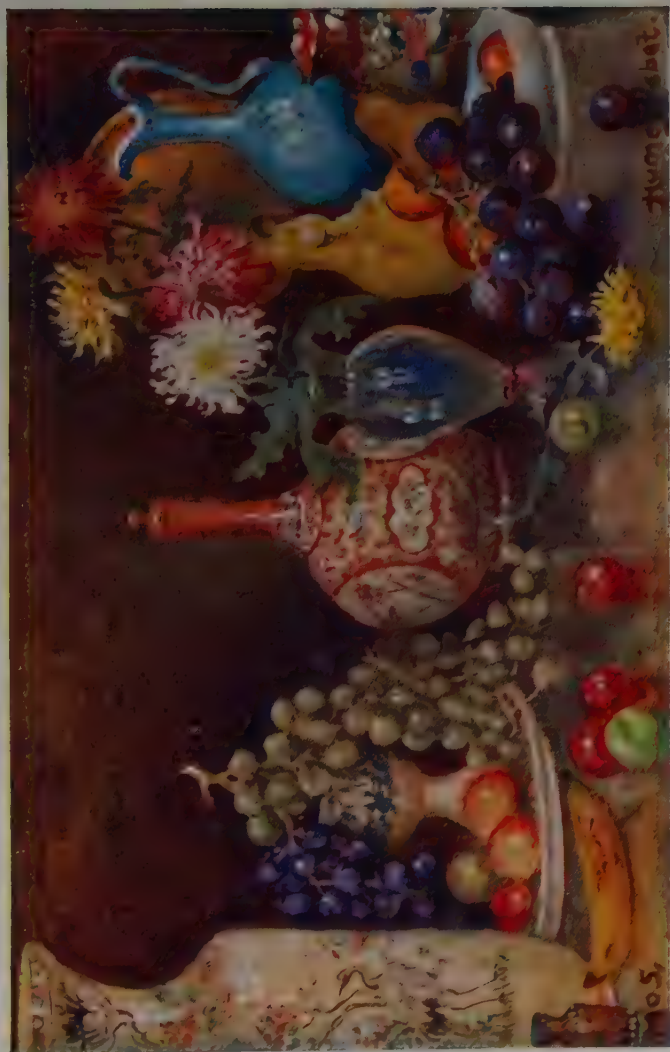


PLATE IX. Composition of Fruit, Flowers and China.

Lift the lights out gently with your brush as you lifted the lights from the clouds, and put in the shadows with soft washes. Put in your houses, etc., with transparent colour in the shadow parts, a tender purple grey ; lifting out the lights first and making the markings last. If your lights are too cold or too glaring, wash them over with what tint appears upon them. For warm sunlight, a faint wash of Ochre or Ochre and Light Red, over the shining surfaces of sky reflecting water, a faint wash of Cobalt graduated to deeper and more purply tones as it recedes ; this will make it look flat and add to its width.

A sun-bathed grass-field in middle distance will look pale yellow. The best yellow for this purpose is Lemon Yellow ; this is an opaque colour but it used as a faint wash it will give you the tint of that distant sun-lighted grass, yet if too pallid, a little Ochre or Rose Madder added will warm it sufficiently. For distant ripe corn-fields, Yellow Ochre and Rose Madder are all you require.

The Foreground details. We have reached the part of our picture where a good deal of work is required, also the artifice of wipings out, and other little 'dodges' may be used with discretion, such as scraping the surface of the paper to produce roughness in places, pressing or burnishing out smoothly in others, glazing and cutting out of sharp lights.

Every trick is legitimate here that produces the effect you want.

Perhaps you had better begin with the branches and limbs of trees that show amongst the leaves or by themselves. Sketch them carefully with a piece of sharpened charcoal, after which pass over those portions that start out lightly from the shadows with water, for the smaller branches use your finest sable pencil or rigger and for the thicker limbs the brush that will cover the space quickest. Be particular to have the correct shape and tapering of each branch, as you pick them out with water.

The brush for this kind of work should just have enough water in it to flow easily without running where it is not wanted, and the moment to use the handkerchief and wipe is when the water begins to be absorbed into the colour. You will know this by seeing the colour swell up a little, and appear moist but no longer wet. Take a single fold, or a couple of folds of this handkerchief round your forefinger, and wipe off this moisture sharply with one rub, a small portion at a time, and the branch will appear sharp and light without any blending. Moisten, watch and wipe away by degrees until all your light parts are brought out.

There is a good deal of colour still upon these branches after the first wiping. If you need higher lights, if stronger lights are required, moisten, and

wipe again. To get direct white, scrub briskly with your handkerchief before the part is quite dry, or rub with india-rubber, by which means you can remove all the colour and come to the white paper.

Having thus removed the colour from your light branches you begin to put in the dark branches. To do this properly you must follow each branch, not with one tint or shade, but by mingling the Yellow, Red, Blue, and Brown, as you have done all through the work, placing the combinations more deeply in the shadow parts, and more thinly in the lighter portions ; by this means you will secure the variety of Nature and make your branches appear round and gnarled.

When you have done the dark branches in this way proceed to do the same to the light branches which you have wiped and which are at present standing out too harshly and flatly for the harmony of the picture. Here you will aim at giving them silvery greys, tarnished light and such other stains as may be on them, rounding them at the same time, by delicate shadows.

The leaves must occupy your next attention. Try several of your brushes until you find that which is most suitable to making the size and shape of the leaves which spread out from the masses. There are some light and others dark and of different colours as the light affects them, some

richly green, some yellow, red, grey, and brown; begin to put the lightest coloured leaves in first with free touches, just as you see them, in their fore-shortening, waving, curling and eccentric twistings. Some stand out apart from the others, two or three may be clustered together in one confused mass. Keep to those shapes exactly and you must give that tree its peculiar character and denote its species better than if you drew each leaf botanically as you may have seen them when torn from the tree and placed before you.

When you have got the light portions painted in their varieties of yellow, green, red and grey, proceed to the next shadows and so on until you get the deepest touches done. Work delicately yet definitely, always judging how it may look when reduced to the size of your picture, before you put it in. In this way you will learn to select what can be done with your brushes and what cannot, that is, what may be a decided touch or stroke, and what must be only a suggestion, like the upper tracery of winter trees.

You look next at your broad masses where you will discover leaves and lights to be wiped or half wiped out. Leaves stealing out of the obscurity, spaces of sky or distance breaking through the shadows, half lights on the outstanding edges of the rocks, etc., etc. These you had better take out

now, only be most careful not to spoil what you have already painted. Select the lights that are most pronounced and think still about the effect of reduction. A touch here and there of shadow may do instead of wiping, rubbing or scraping, in many places. Try what can be done with the shadow touches before you wipe out lights.

Those spaces where the sky shines through the colours must be taken clean off the paper and washed over again with tints as nearly approaching to the tone of the sky as you can make them. The leaves and other lights may be removed strongly or faintly according as they come forward or retire. In all cases however where you have wiped, or scraped out, you will have to wash over again with different tints to take the flatness and uniformity as well as harshness from those erasures.

The weeds, reeds, and other picturesque débris you must wipe out or add deeper shadows to in the same manner. In the streams and pools try to paint what you see at the bottom and depths; the deeper they are the more vague will be the forms. The surface is of little consequence meanwhile, if you get the objects at the bottom delineated as they show from where you stand, the spectator will see the depths of water whether no ripple disturbs the surface and no reflection falls upon it. If however you have a ripple, a reflection

a floating leaf or lily, these will render your task all the easier, only get what you see *under* the surface done before you trouble yourself about the surface. When you have done all this to your satisfaction, if there are reflections, wipe them out and wash the local colouring in. If leaves and lilies are there, also wipe out and paint them as they appear ; to make a leaf appear flat graduate the colour softly, deepening it as it recedes.

Your picture is now ready for the finishing strokes, touches of decided markings on the trunks and branches, cracks in the rocks, etc. Here and there a leaf may want a sharp shadow under it to bring it forward, the under side of a branch requires darkening to separate it from the leaves. Figures and other accessories also want details and touches of positive colour. These are all strictly needful touches that require great attention and care so that the lines and strokes are not too apparent. You put these in merely to complete the forms where they require more definition, but they must not be too assertive in any part.

For instance. Landscape figures and other accessories ought never to be so well defined as to force the attention from the general picture, they must be part and blend with the landscape or they are blots and defects of your composition. The figures which David Cox put into his landscapes

are perhaps the best examples I can point to for the amount of finish such subjects ought to have. If you ever feel particularly conceited over one special object in your composition, rest assured that this is the discording element about it which is sure to jar upon the spectator. You have no right to treat a figure or a tree or a weed with more minutiae than you have done the other parts of your composition. You must learn to be impartial and have no weak affection for individual parts. You must learn to sacrifice both your inclinations and your dexterity over one part for the sake of the other parts, and while doing your best all round, never show off your skill in one spot to the damaging of the rest. This is where many otherwise fine pictures are spoiled. Every man has a speciality, that is, he is able to do one thing better than he can do other things. Where this is so in your picture be sure to pay more heed to the parts where you are weakest, and less to those parts where you are confident and strong.

When you have put in your dark markings, for which you may use Sepia, Vandyke Brown, Brown Madder, or Black, scrape out your highest lights; the sparkles, foam edges and glittering parts of the ripples. Bear in mind however when you do this that the fewer and smaller pure lights you have in your picture, the stronger these lights will tell. A

ripple, for instance, on the surface of a stream will have only a very minute speck of direct white even where it is glittering, there will be faint tones of colour and gradations to give it the sparkle; the same applies to foam and wet glistening lights. One speck of white or rather yellow white and the rest a prismatic blaze of colour that looks much brighter than white by reason of its contrast.

Your picture is almost done now, but it still requires two more processes to be complete.

The first of these is to make it harmonious as a whole in its unity, and to do this you must again study it all over and from the right distance. Something is too startlingly light or dark that rivets the eye at the first glance. You must modify this by shading down or removing a degree of blackness. Edges are too abrupt and hard, you must soften these. Mystery is required in one part and greater breadth of shadow, you must glaze over that part with a shadow of brown or grey. You may want more atmosphere in some portions of your distance, this will be gained by washing tenderly over that part with water until you have removed sufficient colour. The more keenly you watch and the more lovingly you work now, the finer will be your picture. There is a dullness and uniformity of tone about some portions. It may be a touch of yellow, red, blue,

brown, or white that this place requires. You must find out first the colour that is wanted and next find an object suitable for the place to wear the colour, for this is the sole use of accessories in a landscape and this is how they have to be treated, not so much as cows, sheep, horses or human beings as bits of colour which is all that they would appear



Study of Trees.

if they occupied the place into which you have introduced them. Of course their proportion and general semblance must be attended to however loosely you suggest their detail. The spectator

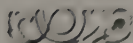
must be able to distinguish as he would in nature whether the object is a horse or a cow.

The last stage is where your inventive colour faculties, and poetry are required. The landscape is in unity and fairly successful, yet as you turn your glance from it to Nature you see a kind of subtle brightness, a subdued luminosity and life that your picture has not quite managed to get. You must try to find out how to give it this before you drop your brushes.

In the best pictures of Turner and Cox if you examine them closely, you will see little specks of positive colour that seem to be affectations. Pure Yellow, Red, and Blue, lying in the most unlikely places and with no apparent relevancy. If however you watch Nature with a keen and unprejudiced eye you will discover after a little penetration, the same minute specks of positive colour, amongst the blades of grass at your feet, in the masses of foliage, on the rocks and trunks, in the greys and purples of the middle distance and distance and even floating about the limpid space.

You have secured many of those colour specks already in that first wash if you have been able to comprehend my directions, and you have destroyed many that you had, in your after workings and wipings out. Try, if you can, to restore some of the specks you have lost and add others that may

be wanted to those you already have, and your picture will pulsate with light, warmth, and life as Nature pulsates. If you are able to do this, even partially, you have reached to the great heart and soul of mystic Nature and your Picture is as complete as mortal can make it.



CHAPTER VII.

DIFFERENT METHODS OF SKETCHING IN WATER COLOURS.

IN writing this chapter I do so under the supposition that the artist is bent on a rapid sketching expedition, that he wants to jot down everything of interest that he can secure in the shortest possible time without troubling himself too much about refinement or finish. He wants to get effects and colour studies for future reference. To have in fact a good time of it in the open air and bring back a bagful of sketches. To gain this, everything is legitimate, body colours, scratchings and every other dodge he can strike upon.

Of the tinted papers, Turner's Grey is the most useful. With a few strokes of Sepia to denote your deep details, a diversified wash on such parts that you wish to be different from the tint of the paper, two or three touches of positive colour and some lights in which Chinese White plays the largest part, and you have your study complete.

Sometimes for coarse, bold effects, you will find the unsized grocer's sugar papers answer admirably if you get the proper shade of unbleached, whity grey. The colours sink into these papers quickly and dry out wonderfully atmospheric and soft. To succeed in this work, you should put in all your details first, with perhaps Warm Sepia and Brown Madder, then wash in your shadows with Neutral Tint, and after that in a general wash over the whole sheet, next put in your local tints and while your paper is wet put in your high lights with washes, and after that sharp touches of colour mixed with Chinese White, adding rich shadings of Siennas, Brown, and Purple to the shadows. I use this paper at such times as I am out in the rain or in storms, as the rain beating on the paper only softens the hard outlines. When I am doing these studies I draw mostly with my brush and make positive lines and markings while my paper is dry, beginning at the foreground and working back to the distance. In the foreground I use Brown Madder and Burnt Sienna and in the distance Indigo and Rose Madder or Alizarin Crimson for my detail markings. After these have sunk into the paper I let the rain do the wetting for me while I work away at my washing in of the colour and shadows, and then finish off as best I can. These are quick studies of course, perhaps

with no better qualities about them than ordinary chromos, but they are effective, they serve my purpose as after studies and they are 'mine own,' which is always better than any poaching on someone else's property.

I have done small swift sketches on white paper, filling a sketch book on a summer day of such size as $5 \times 3\frac{1}{2}$ inches. I would make my drawing first, sketching only the shadow sides of objects with a soft pencil. I would then wash in my prominent shadows with grey, leaving out the lights, after this I would wash over my block, putting in all the colours I could see, still leaving out my highest lights, and making the shadows rich with Madder. I would next blend all together with a general wash, and with a few positive touches finish my sketch. Time—from a quarter of an hour to an hour, according to the amount of drawing required.

Sometimes I found I could manage the subject better after drawing it in, to begin the other way and treat my subject broadly and softly. I would wash the sky in first, with its cloud forms, then adding a little Chinese White to my colours thinly, I would proceed to finish as I went along. When you are in that mood this is a very delicious way of working, for you get breadth, good style, great feeling, and an artistic sketch, with few details at the finish; a sketch of this description

and size ought not to take longer than twenty minutes from start to finish, while if you get into this big mood in small things you will do a splendid day's work, only next day you will rest and yawn, for somehow yesterday's easy work has taken it out of you.

I have found by giving white paper a careful wash such as I describe in water colour proper before going out, until I have got a fine dark grey, that I could get a quick sketch by putting in my details first, washing in my shadows and lifting off my lights without the use of Chinese White; but the best way, if you can spare an hour or two, is to sit down quietly and make your sketch in the orthodox way. Draw it first in carefully, sit down lovingly to your work, with a tender heart and a lingering hand and bring out the things which you see at leisure, drinking in the fresh air, the sunlight and the loveliness, trying to make the clouds float on your paper as they swim above you, bathing the distance in warm fumes of vapour and gradually coming along by easy and happy stages to the foreground.

You forget time and the objects of time on such occasions, the billowy urchins of the sky are playmates of yours, while earth is an enchanted land, a creation of colours all your own. You capture it and put it on your paper, then you rise

up and march homeward the happiest of all created beings, the man who has captured the joy part of Nature, her soul.

Be the racehorse now and then as an exercise yet cultivate leisure when you can, for that is a luxury fast leaving the world.



CHAPTER VIII.

FIGURE PAINTING IN WATER COLOURS.

PROFESSOR HERKOMER is perhaps the best exponent of figure painting in water colour that I can point to as a guide as to how it ought to be done. There are many splendid figure painters in water colours I know, yet to me Herkomer approaches the nearest to the qualities that I appreciate in Rembrandt as an oil painter and an etcher. Joseph Isreals also has the qualities that I appreciate in his water colours, but every man must take and follow his own standard of perfection.

Professor Herkomer is a great master in technique and colour, and I believe when he can be properly judged by Time that he will take his place with such masters as Rembrandt.

A safe range of colours for flesh painting is :
Yellow Ochre, Lemon Yellow, Naples Yellow,
Raw Sienna : Rose Madder, Light Red, Vermilion,
Raw Umber, Sepia, Vandyke Brown, Burnt Sienna,
Brown Madder, Terre Verte, Cobalt, French

Ultramarine and Ivory Black. Begin making your chaos, after your drawing and proportions are correct. Take the lightest portions first, the brow for instance, work in yellow, a little Lemon Yellow on the high light, then Ochre, blending Rose Madder into it and in the shadows, Terre Verte and Cobalt. In the shadows of a brow lie a good deal of green grey and violet blue.

As you proceed down the face use more Ochre and Rose Madder. Under the eyebrows lie warm and yellowish tones, under the eyes purples and yellows, on the cheeks red, Rose Madder chiefly with Ochre, the same on the lips only stronger. More yellow on the chin, blending with purple and green greys in the rounding. When the lights are done (keep your paper always wet as I have told you) proceed to the shadows. Terre Verte, Light Red, Raw Sienna, Raw Umber, and Brown Madder, will produce them. Place the red on the cheeks, lips and ears fearlessly at this stage and never mind although they spread about a little. The hair comes next. For golden hair use Lemon Yellow and Ochre on the lights, Terre Verte, Raw Umber, Rose Madder and Cobalt in the shadows. For brown hair, Raw Sienna and Umber in the lights, Purple Greys in the shadows. For red hair, Ochre in the lights, Rose Madder and Raw Sienna in the half lights, and green greys in the shadows.

For black hair and black cloth, blue lights and Madder Brown with Raw Sienna in the shadows. White drapery will have Lemon lights, purple half tones, green half shades and yellow brown shades. Yellow drapery will have purple half tones and red brown shadows. Red drapery will have brown half tones and green shadows. Blue drapery will have green half tones and orange red and brown



An Animal Study.

shadows. Purple draperies will give blue and red half tones and brown shadows. Green drapery will give blue half tones and red brown shadows. Brown drapery will cast grey and grey brown shadows, with either red or yellow or blue predominating in the shadows in contrast to the colour of the grey. If it is a green grey, yellow and red will come more strongly into the shadows. If a purple

grey, yellow and blue will predominate. The direct shadows of cool lights are warm, with intermediate half tones of both shadow and lights ; that is, the direct colours that make the combination play alternately in their pure state throughout the half tones.

Put in the local colours of the drapery and then work in the half tones and shadows about where the folds are to come and keep every tone well down for the present. When the figures are washed in, proceed to the objects surrounding them, and place the colours and shadows as nearly their exact depth as you can, working in the same way as I have told you to wash in your foreground of Landscape.

When the first wash is dry, begin to put in your broadest half shadows first, after which come gradually to your strongest shadows. Keep your half tones cool, your half shadows yellowish, and your darks warm.

This done, begin to model out your lights and half lights, wipe out half lights and wash them over again where too harsh ; work away in this fashion until the picture looks like the original ; then put in such detail as eyebrows, eyelashes, partings of lips and all the other parts where small touches may be required.

Study the composition, harmonies and contrasts

as you go along and treat your back-ground with the same care as you do your figures. Do not let any portion unduly intrude, yet while keeping the subordinate parts in their places, be as particular about the variety of colours which lie in the least obvious part as you are about the most important objects.

Back-grounds, as I have said in my 'Plain Guide to Oil Painting,' have as much to do in the perfecting of a picture as any other part of the composition, and even the barest space must never appear empty or meaningless. You do not require a crowd of objects to fill it, you must fill it with harmonies and contrasts of colour. That space round the figure must assist the figure or it is not properly painted. Always keep that in mind when you come to finish your back-ground.



CHAPTER IX.

CONCLUSION.

It is impossible in a work of this limited scope for me to be able to give you minute instructions, or explain all the difficulties that are likely to be encountered in the different branches of Art. I have done my best to give you general hints, and put you in the right direction so that you may be able to use colours and brushes.

You must find out many things for yourself, by observation, experiment, and practice. You must grapple with difficulties if you wish to overcome them, and accept each failure as a lesson. You must also try to discover the cause and reason of effects and peculiarities that you see. Why clouds assume certain shapes, what causes water to take on the colour and aspect that it has, the reason of different atmospheric effects.

To be a good marine painter you ought to study the rig and shapes of different ships and boats, and be able to tell at a glance on what tack the vessel is sailing from the way the sails are set ; for if you introduce a ship or sailing boat it more than anything else will show not only the direction of the wind, but its strength. You must therefore

know how vessels are handled by sailors under certain conditions of wind, and how they manage to go in different directions with one wind, and how they appear from a distance under these different conditions. You have to tell the spectator, first what class of ship it is, second, what state it is in, i.e. if it has lost any of its parts or is complete ; third, where it is going ; which way the wind is blowing ; and fifth, whether it is a light or a strong wind. All these things you must be able to tell the spectator whether your ship lies far enough away to require only a few suggestive touches, or near enough to have more details given to it.

You must study the habits of winds and how they act upon water and clouds. It is not only in the upper sky that winds blow in different directions at the same time. One vessel may be lying becalmed while another vessel has a good breeze filling its sails not far distant, but where this is seen the form and colour of the water round each ship will tell these different facts as well as the vessels themselves, and those phases you must learn by reading books as well as watching closely and constantly.

Each seaport and fishing community have peculiarities of their own, both in costume, shape of boats and sails, as well as in the way they manage them. This, of course, refers more to

local fishing craft than ocean sailing ships, yet a sailor can identify the nationality of even the largest ships by their rig, shape, and mode of sailing. You must try to study such idiosyncrasies in order to be completely successful.

You must learn the proportions of ships by studying shipbuilding books, how high the masts and how wide the yards ought to be in proportion to the width and length of the hull, as well as the names and uses of the different masts, yards, sails and ropes, etc. ; and after you have mastered all this varied knowledge you have still to learn how much you can express on your ships and boats and what you have to leave out according to certain positions. This latter knowledge you cannot get from books, but only by making sketches and watching carefully.

Waves take on different shapes according to the ground they are covering as well as the winds that are ruffling and driving them. This also you must learn by watching and making sketches.

There are distinct orders or classes of clouds, which denote different conditions of the weather, with modifications of these orders, and each tells you the kind of weather which at the moment prevails as plainly and truthfully as the stars tell the hour and time of the year from their position.

When we see Nimbus clouds driving over the

sky we may expect a storm of rain and wind. If they have burst and are flying about wildly with ragged edges it is only natural to expect rough seas, wet roads, and tossing branches. The Cirrus being thin and filmy naturally are to be found in the upper space. The Cirro-stratus or mackerel-back denotes wind not far off. The Stratus lies close to the earth like a fog. The Cumulus-strata tower upwards like snowy mountains. The Cumulus rolls along in light and heavy masses, and the Cirro-cumulus denotes calm weather.

Sometimes we see in one sky several kinds of clouds in their different places when the weather is uncertain, when a change is occurring in the sky. When you have learnt what these changes signify you will know how to treat the seascape or landscape beneath this panorama. Fishermen would not put out to sea when they saw the storm signals if they could avoid it, while sailors would prepare their vessel to meet the storm that they could not avoid.

There are two classifications of waves—the natural or deep-sea waves, which are only raised by winds and, having no impediment, roll along largely and in regular ridges; if, however, opposite currents disturb their even course, they may become any shape, therefore they are called accidental waves.

In shallow water, waves are much more eccentric in their shapes than in deep water, and roughest when close to the shore; then they are forced upward and battered to pieces, or reduced to a state of white curd on the sands.

When the gale is very fierce the waves do not rise so high, but their surface seethes, while from their crests the scud or spoondrift is sent flying like smoke over the marled surface. When the wind lulls then the waves become raging mountains. There are different kinds of storms with their accompanying conditions which you must learn by being out in them before you can paint them. The terrific 'white squall' with its mocking clear sky and battered sea. The cyclone and tornado that leap upon the devoted vessel with but brief warning and cover it with boiling spume. The 'black squall' where the ship drives through darkness; and the 'thick squall' with its accompaniments of thunder, lightning, rain, and hail. This last is perhaps the grandest and most interesting to paint, although by no means the most deadly.

The colours with which to paint a tempest, whether on shore or at sea, must depend very greatly upon what kind of tempest it is. Greys, however, as a rule predominate, and each inch of space holds its own particular grey: purple grey,

green grey, brown grey, you will hardly find any of that storm grey made from pure black, yet black mixed with other tints is of value also. The combinations of yellow, red and blue are to be found here, in a more subdued form, yet equally distinct as they are in the sunniest sky. It is all one intricate problem of the rule of three, i.e. the primary colours, whatever you try to paint, an oyster shell or a black coat. I may tell you how to make a most delicious grey, but what is the use when in the next brush stroke you would have to alter it. Let me tell you as I have done already in a dozen different ways throughout these pages. Red, blue, and yellow combined or placed in juxtaposition will give you all the gradations it is possible for the mind of painter or dyer to conceive or hit upon. Rose Madder, Lemon Yellow, and Cobalt are the most positive. Ochre, Rose Madder and Cobalt a little less so. Indigo, Light Red and Raw Sienna lower in tone. Indigo, Brown Madder, and Umber deeper and dingier. Terre Verte, Ivory Black, and Light Red, Ivory Black, Brown Madder, and Indigo, Naples Yellow, Rose Madder and Terre Verte will give delicious greys. Aureolin, Rose Madder and Terre Verte or Cobalt Blue will also produce something delicate and delicious. I could go on this way for pages without telling you more than

I have done already. What you have to watch and rectify is, if you find too great a leaning towards one of the three direct colours in your tint for your purpose, qualify it with one of the two other colours that it lacks. It does not really matter what you use so long as you don't indulge too freely in such positive colours as Vermilion and Emerald Green. I do not condemn these colours, yet like Chinese White I try to do without them as much as possible when painting pure water colours.

In my book 'Life and Nature Studies,' I treat the proportions of ships and figures in detail. In my other works on painting, 'Lessons in Art' and 'Where Art Begins,' I go into composition and other Art matters, also black and white work, which do not come within my present scope. In my 'Guide to Oil Painting,' published by Messrs. Reeves and Sons, I have treated that medium and branch pretty exhaustively. If you are interested in this work get those others also, and you have my system complete, as I do not care to repeat myself like a superannuated novelist or penny-a-liner. If I ever write another Art guide it will be only under the provocation of some new system coming into vogue which I have tested and can endorse. I have a mind receptive of new improvements and innovations. I do not think the old masters discovered every trick, but I appreciate

them where they excel, according to my judgment, and I want you to judge me in the same way. If I have advised you in anything which you can disprove by experiment, repudiate me, as I would the greatest artist, if I thought he had misled me either consciously or unconsciously, no matter what his name or fame were. My system is grounded on experience, and I have explained it as clearly as I can. I find that I can produce results nearer to what I see in Nature by my method than by the old method of wash after wash. If you cannot, then by all means return to the old washes. I don't think I have damaged you much by my system, for I think I have given you an insight to Nature apart from the monkey tricks of tradition. What poetic instincts I have are my own to develop or fold in a napkin. I prefer to spread out my napkin as our great Creator has spread out His gifts of light, air, and beauty. Some people do not care for light, air, nor beauty; they prefer the prison walls of conventionality and tradition. To such I say, stay where you are. To those who wish to unfold their wings I say: follow me and float into the air, into the light, into the throbbing heart of living Nature.

APPENDIX.

I FIND it extremely difficult to convey to my readers by any process of reproduction the true qualities of a wash drawing. Yet I have done my best by making the studies, which illustrate this handbook, simple and direct to show, as far as reproduction can show, what I have tried to explain in the text.

Plate I. is a faithful reproduction of a Sepia drawing on white paper, with the lights wiped out, and scraped out with pen-knife. The cloud effect in sky was finished in the first working while wet.

Plate II. is a drawing in the Old English style, where Indian Ink was first used to etch the landscape and trees, and the colours washed over afterwards.

Plate III. represents the classic Italian school; rich and warm in colouring. The colours used were Yellow Ochre, Lemon Yellow, Raw Sienna, Rose Madder, Brown Madder, Raw Umber, Vandyke Brown, Cobalt and Antwerp Blue.

Plate IV. Study in three stages, with three colours only, viz., Yellow Ochre, Rose Madder and Cobalt.

Plate V. A pencil sketch on grey paper tinted slightly over with the same three primaries as Plate IV., and Chinese White only used for moon and reflection.

Plate VI. The only colours used in this study were Yellow Ochre, Aureolin, Rose Madder and Cobalt.

Plate VII. A study of old Galleons and choppy sea, on dark grey paper. Colours used—Chinese White for last touches only, Yellow Ochre, Raw Sienna, Rose Madder, Raw Umber and Cobalt.

Plate VIII. Study of misty sunrise on buff paper. A slight mixture of Chinese White was blended in first wash with Ochre, Rose Madder, and Cobalt, and the sun and halo done at the same time with Lemon Yellow, Chinese White and Ochre. The same three colours, without Lemon Yellow or White, were used to darken the sails, &c., after the first wash was dry.

Plate IX. For this composition I used Yellow Ochre, Aureolin, Raw Sienna, Cobalt, French Ultramarine or Permanent Blue, Rose and Brown Madder. I consider this water colour remarkably like the original, and well reproduced.

In reproducing these studies, the difficulties are great and hardly to be overcome completely. While I use Yellow Ochre, Rose Madder and Cobalt, the reproducing artist has perforce to make use of three different primaries ; his yellow being brighter, and more like Gamboge ; his red of the Crimson Lake order, and his blue greyer than Cobalt. Thus while I consider the reproductions extremely good and faithful, taking them *en masse*, in some portions crimson over-predominates, and in others the yellow takes on a tinge of undesirable green. If the student will make a study first of Plate IV., with Gamboge, Crimson Lake and Cobalt or Ultramarine Ash, and another study with Yellow Ochre, Rose Madder and Cobalt and compare the two with the reproductions he will see exactly what I mean.

I cannot show you *how to colour*, by black and white Illustrations. This kind of work you will find in some of the high class magazines as far as it possibly can be shown, with the manner and feeling of the different artists, also how effects are produced. A careful study of the water colours at South Kensington and the National Gallery can alone show you how the painters have worked. These present drawings may set you on the right track with your pencil and sketch books.

A good cartridge paper is the best for making such sketches upon, and the pencils which I recommend are the 'Hexagon Greyhound Pure Graphite' H.B. for ordinary work and B.B. for darker lines. Try as far as possible to produce your shadows by lines, and the fewer lines you use to produce your effect, the more valuable your drawing will be. It is safer also to fix your drawing as soon after it is done as you can, otherwise it may get blurred. A Bottle of 'Fixatif' and a diffuser are as strict necessities to the pencil sketcher as a piece of soft India Rubber; also be careful to draw on one side of your paper only.

Since the publication of the First Edition Messrs. Reeves & Sons have brought out many improvements in colours and sketching appliances. At the beginning of their Price List they give some useful information regarding the chemical nature of their colours, i.e. those permanent, fugitive, and liable to atmospheric and chemical action. I cannot too strongly impress upon the student to study carefully these pages before he purchases his materials. By doing this he will avoid many future disappointments, such as colours changing, etc. I can also honestly recommend the following recent appliances as most useful and convenient, from personal experience.

Reeves' Water Colour Sketching Outfit. To those who do not wish to carry an easel and like a light weight this outfit serves every purpose. It is complete in its fittings.

Pinned Straining Board. This I recommend for its superiority in lightness, cheapness and firm qualities for stretching paper over other inventions of the kind.

I can also recommend the new pattern of Stretching Portfolios supplied by Messrs. Reeves & Sons as a decided improvement on the old pattern.

END.

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REEVES' ARTISTS' WATER COLOURS

are prepared from the finest pigments obtainable, and specially selected gum Senegal ; the machinery used in the preparation of these world-famed colours ensures not only the finest grinding and most intimate admixture of the ingredients, but also the impossibility of impurities entering into their composition.

REEVES' ARTISTS' WATER COLOURS

are supplied in dry cakes (the original invention for which the Society of Arts presented the Founder of the house with a complimentary silver palette), or moist in china pans, also in collapsible tubes ; these last are prepared also specially slow drying.

WATER COLOURS IN DRY CAKES

are used principally by engineering and architectural draughtsmen, and by artists working in hot climates.

WATER COLOURS MOIST IN CHINA PANS

are more suited to the general body of amateur painters and are used by many professional artists, especially for sketching out of doors.

WATER COLOURS IN TUBES

are generally preferred by professional artists, and are also used by amateurs ; painters who wish to keep their work very wet during execution generally prefer the variety known as "SLOW DRYING." The "slow drying" are also recommended for hot climates.

EXTRACT FROM THE MINUTES OF THE
SOCIETY OF ARTS—COMMITTEE OF CHEMISTRY,
FEB. 1, 1781.

"Resolved to recommend to the Society to give the Greater Silver Palette to Messrs. Reeves as a mark of approbation of their method of preparing pigments for painting in water colours."

REEVES' ARTISTS' WATER COLOURS

THE SECOND NAMES ARE SYNONYMS FOR THE FIRST
NAMES, THE FIRST NAMES ARE THOSE GENERALLY USED.

	PANS.		TUBES.	
	HALF.	WHOLE	HALF.	WHOLE.
	EACH. s. d. 0 8	EACH. s. d. 1 3	EACH. s. d. —	EACH. s. d. —
Allizarin Blue Prices	0 8	1 3	0 8	1 3
Allizarin Brown Madder	0 8	1 3	0 8	1 3
Allizarin Crimson; Permanent Crimson	0 8	1 3	0 8	1 3
Allizarin Orange	0 8	1 3	0 8	1 3
Allizarin Purple Lake	1 3	2 6	1 3	2 6
Allizarin Purple Madder	1 3	2 6	1 3	2 6
Allizarin Scarlet Madder	0 6	0 9	0 6	0 9
Antwerp Blue	1 3	2 6	1 3	2 6
Aureolin; Cobalt Yellow	0 8	1 3	0 8	1 3
Azo Orange	0 8	1 3	0 8	1 3
Azo Red	0 8	1 3	0 8	1 3
Azo Violet	0 8	1 3	0 8	1 3
Azo Yellow	0 6	0 9	0 6	0 9
Bistre	0 6	0 9	0 6	0 9
Blue Black	0 8	1 3	0 8	1 3
Brown Madder	0 6	0 9	0 6	0 9
Brown Pink	0 6	0 9	0 6	0 9
Burnt Sienna	0 6	0 9	0 6	0 9
Burnt Umber	0 10	1 8	0 10	1 8
Cadmium Extra Pale; Radiant Yellow	0 10	1 8	0 10	1 8
Cadmium Pale	0 10	1 8	0 10	1 8
Cadmium Mid.	0 10	1 8	0 10	1 8
Cadmium Deep or Orange	1 3	2 6	1 3	2 6
Carmine	0 10	1 8	0 10	1 8
Cerulean Blue; Cælin Blue	0 6	0 9	0 6	0 9
Charcoal Grey	0 6	0 9	—	0 6
Chinese White	0 6	0 9	0 6	0 9
Chrome Yellow Pale	0 6	0 9	0 6	0 9
Chrome Yellow Mid.	0 6	0 9	0 6	0 9
Chrome Yellow Deep	0 6	0 9	0 6	0 9
Chrome Orange	0 10	1 8	0 10	1 8
Chromium Oxide Green	0 10	1 8	0 10	1 8
Cobalt Blue	0 10	1 8	0 10	1 8
Cobalt Green	0 10	1 8	0 10	1 8
Cobalt Violet	0 8	1 3	0 8	1 3
Crimson Lake	0 8	1 3	0 8	1 3
Cyanine Blue	—	—	—	0 9
De Walton Grey	0 6	0 9	0 6	0 9
Emerald Green	0 6	0 9	0 6	0 9
French Ultramarine	0 6	0 9	0 6	0 9
Gamboge	0 6	0 9	0 6	0 9
Green Bice; Green Lake	0 6	0 9	0 6	0 9
Hooker's Green Pale	0 6	0 9	0 6	0 9
Hooker's Green Deep	0 6	0 9	0 6	0 9

REEVES' ARTISTS' WATER COLOURS

IN PANS OR TUBES, HALF AND WHOLE.

	PANS.		TUBES.	
	HALF.	WHOLE	HALF.	WHOLE.
	EACH.	EACH.	EACH.	EACH.
	s. d.	s. d.	s. d.	s. d.
Indian Red Prices	0 6	0 9	0 6	0 9
Indian Yellow	0 10	1 8	0 10	1 8
Indigo	0 8	1 3	0 8	1 3
Italian Lake; Yellow Lake; Italian Pink ..	0 6	0 9	0 6	0 9
Ivory Black	0 6	0 9	0 6	0 9
Lamp Black	0 6	0 9	0 6	0 9
Lemon Yellow Pale; Barlum Yellow ..	0 8	1 3	0 8	1 3
Lemon Yellow Deep; Strontium Yellow ..	0 8	1 3	0 8	1 3
Light Red; Burnt Ochre; Mars Orange ..	0 6	0 9	0 6	0 9
Mars Brown; Verona Brown	0 6	0 9	0 6	0 9
Mauve	0 6	0 9	0 6	0 9
Naples Yellow	0 6	0 9	0 6	0 9
Neutral Tint.. .. .	0 6	0 9	0 6	0 9
New Blue	0 6	0 9	0 6	0 9
Olive Green	0 6	0 9	0 6	0 9
Payne's Grey.. .. .	0 6	0 9	0 6	0 9
Permanent Blue	0 6	0 9	0 6	0 9
Pink Madder; Madder Lake	1 3	2 6	1 3	2 6
Prussian Blue; Chinese Blue	0 6	0 9	0 6	0 9
Prussian Green; Alizarin Green Deep ..	0 6	0 9	0 6	0 9
Raw Sienna	0 6	0 9	0 6	0 9
Raw Umber	0 6	0 9	0 6	0 9
Roman Ochre; Mars Yellow	0 6	0 9	0 6	0 9
Rose Doré	1 3	2 6	1 3	2 6
Rose Madder; Madder Carmine	1 3	2 6	1 3	2 6
Rose Madder Deep	1 3	2 6	1 3	2 6
Rubens Madder	0 8	1 3	0 8	1 3
Sap Green; Olive Lake	0 6	0 9	0 6	0 9
Scarlet Lake.. .. .	0 8	1 3	0 8	1 3
Sepia Tint	0 8	1 3	0 8	1 3
Terre Verte; Verona Green	0 6	0 9	0 6	0 9
Ultramarine Ash	1 3	2 6	1 3	2 6
Vandyke Brown; Cassel or Cologne Earth	0 6	0 9	0 6	0 9
Venetian Red	0 6	0 9	0 6	0 9
Vermillion Pale; Scarlet or Orange shade	0 8	1 3	0 8	1 3
Vermillion Middle; ordinary shade	0 8	1 3	0 8	1 3
Vermillion Deep; Chinese Vermillion ..	0 8	1 3	0 8	1 3
Viridian; Emerald Oxide of Chromium ..	0 10	1 8	0 10	1 8
Warm Sepia Tint	0 8	1 3	0 8	1 3
Yellow Ochre	0 6	0 9	0 6	0 9

BOXES OF REEVES' ARTISTS' WATER COLOURS IN CHINA PANS.



JAPANNED TIN BOXES OF FINEST WORKMANSHIP: EACH COLOUR IS KEPT IN POSITION BY MEANS OF A SPRING CLIP; THESE BOXES ARE ABSOLUTELY DUST PROOF.

						Fitted with Colours.	Empty.
						Each.	Each.
						s. d.	s. d.
HALF PANS.							
No. 214.	6 half pan box	..	..	..	Prices	10 0	6 9
No. 215.	8	..	..	..	..	12 0	7 9
No. 216.	10	..	..	..	..	14 6	9 3
No. 217.	12	..	..	..	..	15 9	9 6
No. 218.	14	..	..	..	..	18 6	10 0
No. 219.	16	..	..	..	..	20 3	10 6
No. 220.	18	..	..	..	..	23 0	11 6
No. 221.	20	..	..	..	..	25 0	12 6
No. 223.	24	..	..	..	..	28 0	13 0
WHOLE PANS.							
No. 202.	6 whole pan box	..	..	..	..	12 9	7 9
No. 203.	8	..	..	..	..	15 0	8 6
No. 204.	10	..	..	..	..	17 6	9 6
No. 205.	12	..	..	..	..	20 6	10 6
No. 206.	14	..	..	..	..	25 6	11 3
No. 207.	16	..	..	..	..	28 6	12 0
No. 208.	18	..	..	..	..	32 6	12 6
No. 209.	20	..	..	..	..	35 6	13 6
No. 211.	24	..	..	..	..	40 6	14 6

CONTENTS OF BOXES.

1 Yellow Ochre	7 Light Red	13 Rose Mad. Deep	19 Vandyke Brown
2 Gamboge	8 Prussian Blue	14 Cobalt Blue	20 Brown Madder
3 Burnt Sienna	9 Raw Sienna	15 Burnt Umber	21 Fr. Ultramarine
4 Aliz. Crimson	10 Ivory Black	16 Cadmium Ex. Pale	22 Hooker's Deep
5 Raw Umber	11 Hooker's Pale	17 Viridian	23 Neutral Tint
6 New Blue	12 Vermilion Mid.	18 Cadmium Mid.	24 Cadmium Deep

The 6 pan box contains the first six colours on the list, the 12 pan box the first 12 colours, and so on. Any colour can be replaced by any other, and the difference in price charged or allowed for.

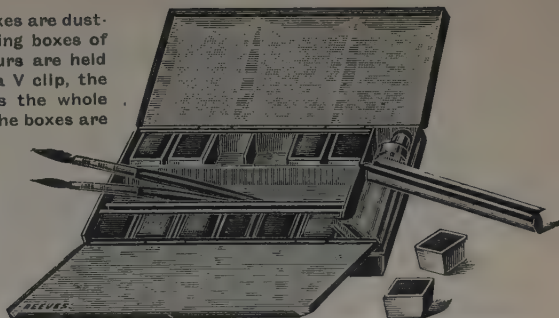
REEVES' V CLIP COLOUR BOXES.

The new V Clip Colour Boxes are dust-proof japanned tin sketching boxes of artists' quality. The colours are held in position by means of a V clip, the removal of which releases the whole row of colours at once. The boxes are well made but not quite so highly finished as the old style boxes.

No. 1

contains twelve half pans of artists' water colours, tube of white, one real sable and one Urmit Squirrel brush.

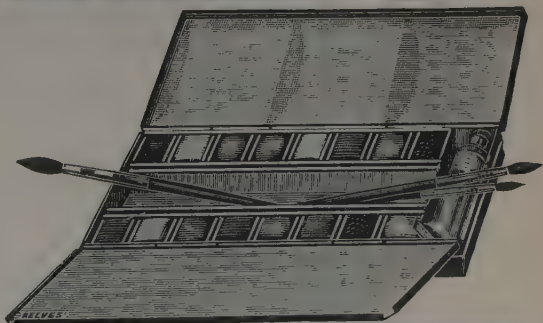
Price 8/6



No. 2

contains sixteen half pans of artists' water colours, tube of white, two real sable and one Urmit Squirrel brush.

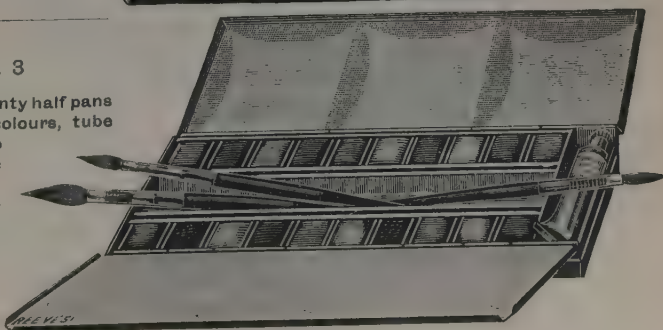
Price 12/6



No. 3

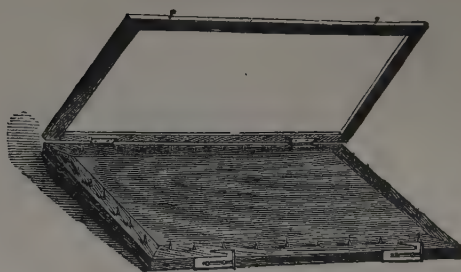
contains twenty half pans of artists' colours, tube of white, two real sable and one Urmit Squirrel brush.

Price 15/-



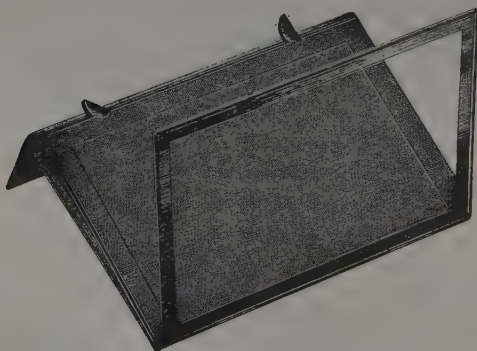
The Colours are as specified on opposite page, but no alteration can be made in the assortments.

REEVES' PINNED-FRAME DRAWING BOARDS.



4to Imperial	15½ by 11½ in.	Mahogany	28/6
Half Imperial	22½ „ 15½ „	„	35/-

REEVES' SKETCHING PORTFOLIOS.



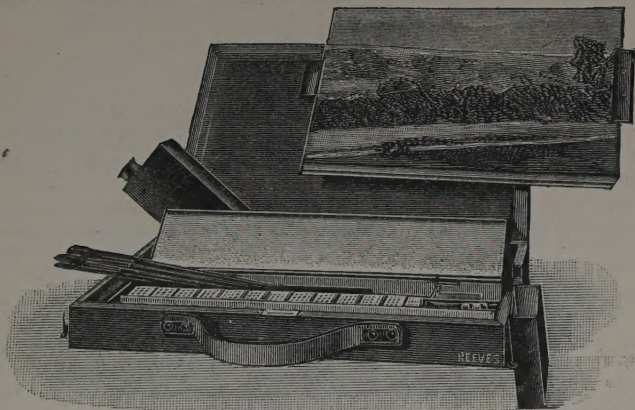
WITH JAPANNED TIN FRAME TO SECURE THE PAPER IN USE, AND POCKET TO CARRY RESERVES AND FINISHED SKETCHES.

11½ by 7½ in.	9/6
15½ „ 11½ „	12/6

For Easels, Sketching Stools, Umbrellas, Sketch Books, Drawing Papers, &c.,
see Reeves' General Price List

REEVES' WATER COLOUR OUTFIT.

Referred to on page 110.



DETAILS.

Empty box with japanned lining, palette, water bottle and cup.

12 Half pans of artists' water colours.

1 Sable brush, each Nos. 3, 6, 7.

1 Sky brush.

1 Rodea Squirrel Brush, No. 9.

Pencil and Rubber, tube of Chinese White.

1 doz. Students' Whatman boards, $10\frac{3}{4} \times 7\frac{1}{2}$.

Waterproof Sketching Bag.

This is a strong, light, practical outfit for outdoor sketching. The box can be held on the hand or, if a seat be carried, it will rest steadily on the knees, the lid acting as an easel to support the sketch in a convenient position.

The complete outfit can be varied to suit customers' wishes.

Price 63/- complete

or

Empty box with japanned inner box, bottle and cup, Price 35/-.

Some Opinions on . . .

REEVES'

WATER COLOURS.



"THEY ARE ALL VERY FINE."—SIR JOHN GILBERT, R.A.

"I HAVE FOUND THEM EXCELLENT AND COULD NOT DESIRE ANY BETTER."—

H. S. MARKS, R.A.

"AS FOR THE QUALITY OF YOUR COLOURS, THERE IS NO QUESTION; THEY ARE SPLENDID."—C. NAPIER HEMY, R.A.

"I HAVE USED YOUR COLOURS FOR MORE THAN 20 YEARS AND TESTED THEM EVERY POSSIBLE WAY, AND I CAN SPEAK OF THEM IN NOTHING BUT THE HIGHEST TERMS; THEY ARE PURE AND RICH IN TINT, VERY FREE AND PLEASANT IN WORKING AND BEAR THE SEVEREST TESTS AS TO PERMANENCY."—SIR WYKE BAYLISS, P.R.B.A.

"THEY ARE BRILLIANT AND WORK SMOOTHLY. I HAVE USED WATER COLOURS BY ALL THE BEST MAKERS AND CAN SAY I NEVER WORKED WITH BETTER."—

E. A. GOODALL, R.W.S.

"I HAVE FOUND THEM TO WORK FREELY, AND LIE SMOOTH AND EVEN, AND TO BE FULL OF TONE."—J. R. WEQUELIN, R.W.S.

"THEY ARE OF GREAT BRILLIANCE AND STRENGTH. THEY ARE DELIGHTFUL TO WORK WITH."—W. EYRE WALKER, R.W.S.

"I HAVE FOUND YOUR COLOURS, BOTH OIL AND WATER, VERY SATISFACTORY."—

WALTER CRANE, R.W.S.

"YOUR PAINTS, WHICH I HAVE USED FROM TIME TO TIME, I HAVE ALWAYS FOUND TRUSTWORTHY."—E. R. HUGHES, R.W.S.

"I AM TAKING YOUR COLOURS WITH ME TO ITALY, AS I KNOW I CAN RELY ON THEM."—

FRANK BRANGWYN, A.R.A.

"I FIND THEM OF DELIGHTFUL CONSISTENCE AND EXTREMELY BRIGHT AND CHARMING TINTS."—JOHN RUSKIN.

(SLOW-DRYING.)

"THERE ARE CONDITIONS UNDER WHICH SLOW-DRYING COLOURS MUST BE OF GREAT VALUE TO THE ARTIST."—SIR E. J. POYNTER, P.R.A.

"YOUR SLOW-DRYING MOIST WATER COLOURS STOOD THE SOUTH AFRICAN CLIMATE WELL."—MORTIMER MENPES, R.I.

"THEY WORK VERY FREELY AND REMAIN MOIST, IN FACT I MAY SAY THEY ARE THE BEST I HAVE EVER USED."—WALTER LANGLEY, R.I.

"I HAVE NOTHING BUT PRAISE TO GIVE IN FAVOUR OF YOUR SLOW-DRYING WATER COLOURS. THEY HAVE A GOOD WORKABLE CONSISTENCY WHICH I PARTICULARLY LIKE."—

CLAUDE HAYES, R.I.

"I FIND THEM EXCELLENT. I SHALL CERTAINLY ALWAYS USE THEM."—

BYAM SHAW, R.I.



KH-272-923

